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Spring 2-1-2006

MUS 495.08: Advanced Score Study

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Advanced Score Study

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code, available for review online at

www.umt.edu/SV/A/VPSA/Index.cfm/page/1321

CRN#	Course #	Title	Instructor	Day	Time
					Place
33954	MUS 195 Adv. Score Study	Funk	Wed	12	105
33964	MUS 495 Adv. Score Study	Funk	Wed	12	105

Introduction

For those students enrolled in MUS 195, this course will concentrate on two major orchestral works: Symphony #9 by Dmitri Shostakovich and Mathis der Maler by Paul Hindemith. For MUS 495, enrolled students will concentrate on three major orchestral works: the Shostakovich, Hindemith and the Mozart Symphony #32. All three pieces will be rehearsed and performed by the Wiener Philharmoniker (WPO) (Vienna Philharmonic Orchestra) during our residency in Vienna.

Members of the class are expected to attend all of the score study classes relevant to your 195 or 495 registration while we are at UM. Then, when in Vienna, all members are expected to attend the rehearsals (free of charge), relevant to the pieces you are studying, of the WPO at the Musikverein at Bösendorferstrasse 12 in Vienna. If you elect, additionally, to attend the concerts featuring the pieces we are studying, it is advised that you obtain your tickets several weeks ahead of time because the concerts are typically sold out. Attending the concert, however, does not serve as a substitute for attending the rehearsal. You should also be aware that there is no guarantee that the rehearsals we attend that the orchestra will, in fact, involve the pieces we are studying, although the conductor typically runs through everything on the concert.

Process

Our plan will be to arrive in Vienna knowing these compositions as well as possible. What do I mean by "as well as possible"? Well, we have a limited time to become acquainted with these three pieces. We can only accomplish so much in 150 minutes of class per piece. This places much of the burden on your shoulders. You should read biographies, google-search, listen to other music by the composer, listen much to the music, of course, on which we are concentrating, and then read the full score as you listen. Listen over and over to

these pieces so that you know them well enough to anticipate what will come next, well enough that you can begin to sense their meaning, well enough so that you can hum along. It is important to know the historical and political environment out of which the music was created. What is the mindset of a composer, for example, who lives and creates under the iron fist of the Soviet rule of Stalin?

Are there notes of rebellion, anger, frustration, and auto-biography that inspire someone who attempts to compose music under a tyrant like Hitler? These are important factors that serve as supportive inspirational pillars for the music. We should know what ethical stance the composer holds and attempt to find evidence of that stance in the composition. What is the reaction of the public to the music? What is the composer's philosophy regarding the obligation the artist has to society?

The Vienna Philharmonic (Wiener Philharmoniker) WPO

The WPO is considered by many music authorities as one of top three orchestras in the world. The organization is unique in that it does not have a resident conductor and therefore has the privilege to invite the greatest maestros in the world to serve as guest conductors for each concert. The orchestra does not hire solo players but players who are primarily interested in orchestral playing. This philosophy is one of the key factors that gives the ensemble its distinctive blend and sound. Individual player's sounds do not stand out above the rest in their section. The use of vibrato is related to expression and is not expected to be a consistent part of the sound unless the style of the music demands it. It is quite common therefore for the strings and even solo players to play without vibrato. Often they will start their phrases with a straight tone and then let the vibrato come into the sound when the musical line becomes more intense. Two of our UM flutist who were part of the Vienna Experience in 2003 (Emily Murdock and Angie Roberts) were quite shocked when the opening flute solo of Prelude to the Afternoon of a Faun by Claude Debussy was played without vibrato. The sound was much primitive and less pretentious and an entirely appropriate timbral choice.

The ensemble rehearses and performs in the Musikverein which is a building that was developed in the 19th century through the involvement of composers such as Johannes Brahms. The name of the main building translates to "music union." The main hall in the Musikverein is called the Goldenesaal. Saal = hall. The golden hall is covered with gold leaf. Beautiful ceiling paintings are placed between crystal chandeliers. The entry doors are flanked by golden statues. It is referred to by many great conductors and soloists as the most beautiful acoustic in the world. I was told by a friend of mine who conducted the Vienna Boys

Choir for 17 years that the hall was designed with the acoustic of a violin in mind.

Your Responsibility during the Rehearsals

We receive special permission from the orchestra's administration to observe these three-hour rehearsals. We are guests. Often we are the only ones in the auditorium, although there may be other conductors and students in attendance. We sit back in the second section on the main floor with scores in hand and remain quiet throughout the rehearsal. No cellphones, no recording devices or cameras are allowed. There is no applause allowed. There will be a break at the halfway point of the rehearsal where you may mingle with the orchestra players at the coffee bar in the lobby of the auditorium. If you have to use the restroom during the rehearsal, please leave at an moment during the rehearsal that is least likely to cause a disturbance. If you have a coughing jag, please excuse yourself and reenter the auditorium at an appropriate moment. Students must remain for the entire rehearsal.

Requirements and Grading

1. Students must be able to read music and should have had some basic conducting experience.
2. Students must come prepared for class. To become familiar with these pieces aurally, listen to each of these pieces at least 4 times per week. Don't wait until we are studying the Hindemith to begin listening to it but rather listen to each of these pieces 4 times each week.
3. The class is scheduled to meet at an arranged time and place on campus. Our meetings in Vienna will be in the Musikverien. You'll need to arrive early so that we can walk in to the auditorium together.
4. Grading will be based on the following:

Class Participation	80%
Summative Paper(s)	20%

Papers

MUS 195 students will compose a paper that summarizes your experiences with and observations about the Shostakovich Symphony #9 and the Hindemith Mathis der Maler. Include biographical material on the composer, the composer's philosophy of music and his sense of the role of the artist in society, history of the piece we are studying, and discuss the music itself making specific references to the scores i.e., formal structure, orchestration, thematic material, musical moments that are high points for you as a listener and why. This paper is due on

June 1, 2006. The paper may be handwritten or typed. If you write by hand, please write legibly. Recommended minimum length: 6-8 handwritten pages, 3 typed pages (double-spaced), 12 point font. Papers may be sent to me via e-mail using Word: sylvele@aol.com

MUS 495 students will compose an additional second paper that summarizes your experiences with Mozart Symphony #32 making reference to his biography, the history of the piece and the music itself. This paper is due on June 12, 2006. The paper may be handwritten or typed. If you write by hand, please write legibly. Recommended minimum length: 3-4 handwritten pages, 2 typed pages (double-spaced) 12 point font. Papers may also be sent to me via e-mail using Word: sylvele@aol.com

Attendance

Once the grade has been determined by considering the quality of class participation and the summative paper, the semester grade for the course may be affected by attendance. Our classes will generally meet in one hour blocks while on the UM campus. When in Europe the class will not meet except for attending three rehearsals of the WPO. All students are required to attend those rehearsals. Attendance is required.

Final Grade unaffected with 0-1 hour of absence
Final Grade dropped by 1/3 of a grade with 2 hours of absence i.e., A becomes A -; C+ becomes C
Final Grade dropped by 2/3 of a grade with 3 hours of absence i.e. A becomes B+; C+ becomes C-
Final Grade dropped by one full grade with 4 hours of absence i.e. A becomes B; C+ becomes D+
Final Grade dropped by 1 1/3 grade with 5 hours of absence i.e. A becomes B-; C+ becomes D
Final Grade dropped by 1 2/3 grade with 6 hours of absence i.e. A becomes C+; C+ becomes D-

Expectations

Materials:

Each student in the class is provided with a copy of the following recordings:

Composition	Composer	Recording	Conductor	Orchestra
Symphony #32	Mozart	Telarc CD-80203	Mackerras	Prague Chamber Orch.

Mathis der Maler	Hindemith	EMI Classics	Sawallisch	Philadelphia Orchestra
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Symphony #9 Shostakovich Phillips Gergiev Kirov Orchestra

Each student in the class must have a personal copy of the following full orchestra scores (available at the UM Bookstore):

Composition	Composer	Score	Publisher	Vendor	Cost
Symphony #32	Mozart	Study score	Bärenreiter	Sheetmusicplus.com	\$10.95 +
Mathis der Maler	Hindemith	Mini Score	Eulenberg	Sheetmusicplus.com	\$11.75 +
Symphony #9*	Shostak.	Study Score	Sikorski	Sheemusicplus.com	\$32.95 +

*This score may not be available at the beginning of the semester.

UM Schedule:

Meeting #	Composer	Composition	Assignment
1: 1/25	Shostakovich	Video: War Symphonies	Study Shostakovich
2: 2/1	Shostakovich	Symphony #9	Study Shostakovich
3: 2/8	Shostakovich	Symphony #9	Study Shostakovich
4: 2/15	Hindemith	Mathis der Maler	Study Hindemith
5: 2/22	Hindemith	Mathis der Maler	Study Hindemith
6: 3/1	Hindemith	Mathis der Maler	Study Hindemith
7: 3/8	Mozart	Symphony #32	Study Mozart
8: 3/15	Mozart	Symphony #32	Study Mozart
9: 3/22	No Class		

Vienna Schedule:

Day	Date	Time	Place	Event	Composition
Wed.	4/19	TBA	Musikverein	Rehearsal	Shostakovich-Symph. #9 in Eb
Gergiev					

Performance: April 22-23, 7:30 p.m., Musikverein, Conductor: Valery Gergiev
Shostakovich-Violin Concerto in A minor, op. 77
Mozart-Piano Concerto in D minor K. 466
Shostakovich-Symphony #9 in Eb

Day	Date	Time	Place	Event	Composition
Wed	5/24	TBA	Rehearsal	Rehearsal	Hindemith-Mathis der Maler
Gatti					

Performance: 5/27-28, 7:30 p.m., Musikverein, Conductor: Daniele Gatti
Pfitzner - "Palestrina" Prelude to Act I
Hindemith - Mathis der Maler
Wagner -Excerpts from Der Götterdämmerung
R. Strauss - Death and Transfiguration, op. 24

Day	Date	Time	Place	Event	Composition
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Conductor					
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Wed	6/7	TBA	Musikverein	Rehearsal	Mozart-Symphony # 32 K.318
Haitink					

Performance: 6/10-11, 7:30 p.m., Musikverein, Conductor: Bernard Haitink
Mozart - Symphony #32 K. 318
Mozart - Piano Concerto in Bb, K. 595
Shostakovich - Symphony #10 in e minor, op. 93